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Fra Lippo Lippi, Andrea del Sarto, Mr. Sludge, much dramatic vividness as Browning gives it in and some others of his poems. In such poems Browning, while not distracting attention from the central character, brings the monolog in dramatic effect near to the dialog. Furthermore, he made the monolog and the soliloquy the main instruments, or instrument, for his searching analysis of character, situation, and moral problems. The genius which he thus displayed, while it did not effect the miracle of absolute invention, none the less gives him an unquestionable place in that long line of innovators to whom we owe the development of our various literary forms.

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THE EARLY ECLOGUES OF BOCCACCIO AND THEIR RELATION TO THOSE OF PETRARCH.

Boccaccio's account of the history of pastoral poetry¹ implies, it would seem, that his own eclogues followed those of his revered master Petrarch. Theocritus, he observes, who "hid no meaning under the bark" of his pastoral names and scenes, and Virgil, who sometimes put meaning under the bark, were succeeded by a line of *ignobiles*. After them came Petrarch, who used pastoral allegory systematically. Finally, Boccaccio speaks of his own eclogues, stating that in them he adopts the partially allegorical method of Virgil. As he puts himself last in the series, one would not suspect that he had led the way for Petrarch—yet such, I am convinced, is the case. I will not discuss the matter here in detail, but one bit of evidence seems of sufficient interest to justify the present note.

In Eclogue I, a love-lorn shepherd is given the familiarly pastoral name of Damon. Boccaccio, pondering a suitable title for a second shepherd, to whom the first entrusts his flocks, recalls, it would seem, the story of Damon and Pythias,

which he had read in Valerius Maximus.² This latter fact we learn from his comment on his eighth eclogue, when the two characters again appear and are called *duo amicissimi homines, ut illi fuerunt, de quibus Valerius ubi supra*. Now Boccaccio names his second shepherd in both instances *Phytias*, which, like our *Pythias*, is an incorrect form for *Phintias* (Φιντίας). Editors of Valerius Maximus before Halm have *Phintias*, though the best mss. give *pinthias*. As mss. of the fourteenth and fifteenth centuries have, among various errors, *phitias* and *phytias*, Boccaccio is probably not guilty of an innovation. It is significant that the same name with the same mistake appears in the second eclogue of Petrarch. Petrarch employs it with no special meaning, just as though it were a traditional pastoral name; but it had never appeared before in the history of the pastoral. We see the reason why Boccaccio adopted it; we infer that Petrarch took it from him. It is, of course, possible that Petrarch adopted the name independently for no particular reason and that Boccaccio followed him. But this is the less probable supposition. Further investigation may find corroborative evidence³ to show that Boccaccio did not in his eclogues blindly follow Petrarch's lead, but that the relation between them was one of friendly interchange and mutual inspiration.

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PAMPINEA AND ABROTONIA.

The purposes of this study are the exhibition of the evidence concerning those love affairs of Boccaccio which preceded his love for Maria, and the establishment of the importance in the experience of Boccaccio of the latest of those love affairs.

It is generally recognized that love affairs earlier than that with Maria, appear in literary disguise in the story of Idalagos in the fifth book of the

¹ IV, 7, Ext. 1.

² In his letter to Fra Martino da Signa; see Corazzini's edition of the *Lettere*, pp. 267 ff.

³ See, for instance, Mr. E. H. Wilkins's article in the present number of *Modern Language Notes*, p. 115, n. 35.